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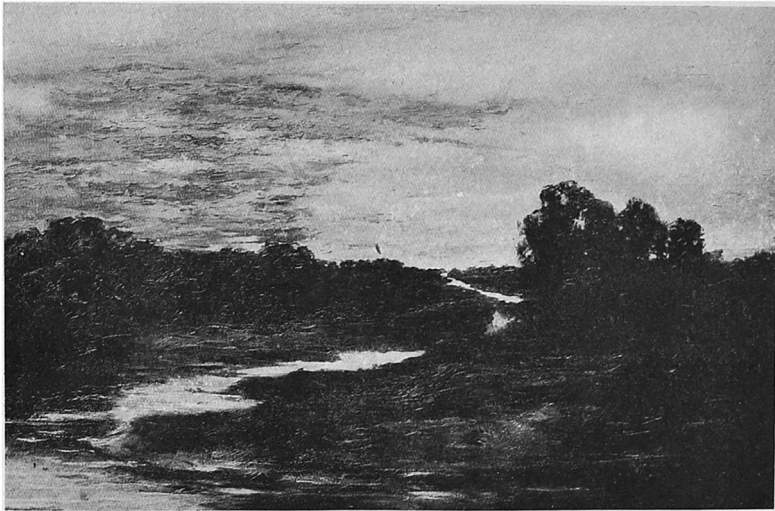
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ART NEWS FROM THE OLD WORLD

Lovers of pictures and other art work in England will doubtless rejoice to learn that a new society, the National Art Collections Fund, is to be founded to secure for the British public valuable pictures, etc., which might otherwise be bought by private individuals or by public institutions abroad. For a long time English public galleries, including the National Gallery, have been handicapped in the matter of purchasing, owing to the limited funds at their disposal. Of late years they have had to compete in the world's art markets, not only with similar bodies on the Continent and in America, but with the new millionaires of various nationalities. Many works of art which, it is thought, ought to be in public collections in Great Britain have found their way to Paris, Berlin, or Chicago. The National Art Collections Fund will organize the efforts of British picture-lovers, and enable them, by combination, to meet the growing competition. Such societies already exist in Paris and Berlin. A provisional body has already been formed, and a meeting will shortly be held, when definite proposals will be made, and supporters of the movement will be invited to nominate a council and an executive committee. The



GLOWING SUNSET
By Karl E. Termöhlen

council will hold office for a year. It is proposed to enroll as many members as possible at a subscription of one guinea, although larger sums may be given. Donations may be allocated either: (1) For ancient pictures and drawings; (2) For other ancient works of art; (3) For modern works of art. There will be purchasing committees, and honorary buyers will be appointed to insure expedition in case of sales abroad. From time to time special contributions will be invited to acquire objects of unusual importance. Gifts, bequests, and memorial presentations may also be made. The offices of the fund are at present at 47 Victoria Street, Westminster, and subscriptions or donations may be paid to the fund's account, care Messrs. Coutts & Co. The supporters of the movement include: Sir William Agnew; Sir L. Alma Tadema; Sir William Armstrong, director of National Gallery, Dublin; Lord Avebury; Mr. Sidney Colvin, British Museum; Mr. Lionel Cust, director National Portrait Gallery; Sir Clinton Dawkins; Mr. Robert Gibb, curator National Gallery of Scotland; Lord Ronald Gower; Lord Knutsford; Mr. Guy Laking; Lord Lansdowne.

✱ The exhibition of the Berlin Royal Academy has closed. The special United States section has been a great success from every point of view. There were only nine medals to dispose of in all the departments of the fine arts, painting, sculpture, engraving, architecture, etc. Two of these were awarded to American artists, Messrs. Sargent and Abbey. Mr. Sargent exhibited portraits, while Mr. Abbey's contribution was his picture "Hamlet," shown a few years ago in New York, and at Paris in 1900. The pictures sent from New York to Berlin will be returned in November.

✱ The jury of the autumn salon has finished its labors and admitted no fewer than one thousand pictures. As the wish was to make the début a model exhibition in order to prevent the exercise of undue influence on the jury, their names were kept secret until the judging was over. For the first time art circles and well-known art collectors formed part of the jury.

✱ A movement is on foot among leading picture-dealers in Paris to hold periodical exhibitions of works of old masters in some place open to the public. Numerous rare works in the possession at one time or another of Paris dealers are never seen except by a few critics and amateurs. The scheme would add one more important salon to the art life of Paris.

✱ The St. Louis World's Fair is responsible for uniting, at least temporarily, two dissenting French art societies, known as the Artistes Français and the Société Nationale. After a long discussion it was decided that both societies should join in an exhibit, four members of the jury to be appointed by one society and four by the other. The jury will be presided over by Bonnat as president and Bouguereau and Carolus Duran, vice-presidents. Fourteen painters of the Insti-

tution of Fine Arts will also be part of the jury. The French contingent at the St. Louis fair, we are assured, will be very important. ♣ The museums of Paris, under the service des Beaux Arts, have received orders to permit students and others, even professional photographers, to copy works of art in any way they see fit, except that photographs taken cannot be reproduced without the permission



SONG OF THE WIND

By Karl E. Termöhlen

of the authorities. A permit to copy or photograph objects can be secured by a written application, without needless delay or red tape. ♣ The French are making interesting discoveries in Northern Africa, new buildings being unearthed every month. At Timgad a large complex of buildings, belonging to a wealthy family, has been cleared of earth, including four houses splendidly decorated with wall paintings and mosaics, and the workmen are freeing a portico which crossed the main avenue of the old town running east and west; it has a double tier of Doric columns. A public square, surrounded by colonnades, is thought to be a relic of the foundation of the city, and in truth has a shape unknown hitherto to archæologists and architects. Its form is like the eye of a hook-and-eye, or, still more exactly, the letter omega in the Greek alphabet, which is formed of two o's partly pushed together, with the inclosed strokes omitted. The opening of



EVENING GLOW
By Karl E. Termöhlen

the omega represents the grand entrance to the marketplace, and is reached by a terrace and semicircular platform decorated at each end with pillars and pilasters, and in the center with two columns. In each half of the omega, right and left, are elliptical basins bordered by

Doric columns. The booths of the market were built within, along the curving walls; so that they looked out on the basins where, presumably, water was kept in motion by some device. Basins and walls have somewhat similar curves. Indeed, the ground plan of the marketplace of Timgad is more artistic and well thought out than anything of the kind hitherto known.

✿ The palace of Malmaison, where Josephine, the first wife of Napoleon, lived, has been finally accepted from its owner by the French government. There was a question last year whether it was to be received from its owner, M. Osiris, but all differences have been arranged. At Malmaison many scattered objects belonging to Josephine have been collected, so that in some ways the interior is very much as it was in the time of her occupancy. Another historic house has been turned over to municipal care. At Alençon there is a picturesque old dwelling, built in 1450, by Jean Dumesnil, who was given the territory of Ozé for services in delivering Alençon from the English. For some reason the municipality did not wish to have this quaint bit of the past declared public property, but the commissioners of historical monuments were of a different opinion, and their recommendation has been accepted by the government. The famous Maison d'Ozé, therefore, has been classed among historical monuments, and it is for the reluctant city fathers of Alençon to watch over it and keep it in repair.

✿ Two pictures which are said to be of great value have recently been acquired by the French government and placed in the Louvre. One is a painting of the Flagellation, attributed to Michael Wohlegemuth. The other, called "The Finding of the Holy Cross," is by an early Flemish painter. It depicts the legend of Saint Helen, who went to Jerusalem to find the cross, and found the true cross through a test, revealed by Judas, by which the third cross unearthed, when

placed in contact with the dead body of a woman, brought the woman back to life. Thiébauld Sisson is quoted as saying that this old Flemish picture is "a pure jewel of art."

✿ The museum of Grenoble has added to its antiquities a remarkable Roman mosaic, discovered at Vienne (Isre), buried in a garden. The central medallion is illustrated with the classic story of Hylas, and the surface measurement of the whole piece, which is, unfortunately, not perfect, is stated to be about four meters eighty centimeters each side. The work has excited widespread interest among antiquaries and experts.

✿ At Viareggio, on the west coast of Northern Italy, a monument to Percy Bysshe Shelley has been unveiled. The idea for this memorial to the young British poet, who was drowned while yachting off the coast in 1822, proceeded from a few Italian writers, including Edmondo de Amicis and Gabriele d'Annunzio. It stands near the spot where Shelley's body was found on the shore. Byron, who was in Italy at the time, superintended the burning of the corpse on the spot; the ashes were taken to Rome and placed in the little graveyard which is one of the sights for British and American tourists.

✿ Laces shown at the Musée Galliera, in Paris, have inspired in the French Parliament a project to revive the lost art of lacemaking. An octogenarian at Valenciennes, Mme. Terf, whom her fellow-citizens regard with a particular veneration, is the last of the Valenciennes lace-makers. She has not worked since 1841, but she has not forgotten the secret of her work, and the municipality of Valenciennes is to claim for her in it the place of an instructor.



A WELCOME INTRUDER
By L. Dupuy

✱ George F. Watts, the venerable English artist, is modeling a colossal statue, "The Dawn." The artist is executing the work to please himself, as it is not a commission. What he wishes to express, it appears, is "a sense of majesty, of the breadth and hopefulness of early morning." Mr. Watts finds he has little use for a model, and from what he is reported to have said about ways and means and methods in art, it seems probable that he is working at his figure of "The Dawn" somewhat in the same spirit which Rodin gave out as his conception of his statue of Balzac, and which culminated in what many thought a grotesquely shaped bulk, with a caricature of a head on top of it. The much-talked-about French sculptor, in that instance, tried to do something in modeling that could only be expressed in words. He made a complete failure, in the opinion of many critics, and produced a monstrosity. Mr. Watts did as much in a picture he once painted and called "Mammon."

✱ Roman remains are being found in the Rhine country of late years in great abundance. An amphitheater was discovered at Xanten to offset that which was found in front of St. Theobald's Gate at Metz. At Treves the digging of sewers is bringing many objects of the Roman occupation to light, and work is still going on at the big Roman camp near Haltern in Westphalia. The German Archaeological Institute established last autumn a Roman-German commission to watch over these finds, and later the Imperial Chancellor appointed as its director Dr. Hans Bragendorff, with a residence in Frankfurt-on-the-Main. The old ideas of the Roman occupation are fast disappearing before the evidences of a permanent and continuous existence of the Romans on both sides of the Rhine.

✱ The late Arnold Böcklin, of Zurich and Florence, painter of "The Isle of the Dead," and other impressive pictures, has a son, Carlo Böcklin, who is also a painter. Professor Muther, the writer on art, made the statement that Carlo Böcklin signed some of his own pictures with his father's initials with the object of selling them as the work of the dead master. The case came before a court in Breslau, because the aggrieved artist sued Muther for libel. Muther tried to prove that certain pictures with Arnold Böcklin's initials must have been by Carlo, because they were so poor in technique and imaginative quality. The court was not convinced and fined Muther three hundred marks and costs. The case was appealed.

✱ The first important sale at the Hotel Drouot is announced for November, when the collection of the late Ravalsson-Moillien, a collector and formerly a curator of the Louvre, will be dispersed. The catalogue, which is now in preparation, contains pictures reproduced by photography and colored with remarkable fidelity. There are examples of Raphael, Correggio, Titian, Valesquez, Rembrandt, and Albert Dürer which are claimed to be authentic by the collector, and if so they will command big prices.